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jective complement." Woolley also figured prominently. He was pictured as a general, with his aides-de-camp, paragraphs 221, 275, 242, 136, etc., pouring grapeshot into General Bad English and his men. Another cartoon presented Ain't, a hobo, trying to break into the emporium, Dictionary, but being prevented by the policeman, Mr. Intelligent Public.

Some of the best cartoons were drawn on the board by those students who had ability along that line. The pictures remained on the blackboard two days and then new ones were drawn. Each pupil anxiously watched the blackboard for his own cartoon to appear.

Did our plan work? Were we rewarded for our work? The cleared atmosphere, the saving of red ink, and our formerly overwrought nerves now calmed to a passive state are the answer.

MAE C. TROVILLION  
HESTER E. RENARD

TOWNSHIP HIGH SCHOOL  
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#### THE ADVANTAGE OF SEPARATING COMPOSITION TEACHING AND LITERATURE TEACHING

During the past year the courses in English in the high school of Charles City, Iowa, have been divided into composition and literature, and separate teachers have been employed for each subject. This method of separating the teaching of composition from the teaching of literature is, so far as I know, one that is not used widely in secondary schools. I shall present here the plan as used in Charles City.

The Freshmen meet the teacher of composition three days each week and the literature teacher, two. The procedure is reversed for the Sophomores, so that in the first two years half-time is given to each subject. The division of the time of the classes might be changed quarterly so that in each semester half-time would be allowed to each course. We feel, however, that for Freshmen the emphasis should be placed on composition. The average first-year high-school student, coming into new surroundings, with new studies necessitating new methods of study, is bewildered. The work in oral composition is therefore planned to give the student power in organization of material read and in the expression of the same before an audience of his classmates. The Junior class is separated into two sections, and the division of time between the two teachers is changed quarterly, so that each section spends half-time on each subject. The Seniors study literature only.

The advantages claimed for such a division of the teaching of the two branches of English are several. In the first place, the teacher of each subject can be more of a specialist than is possible where he must teach both composition and literature. Where one person teaches both, he is certain to be a better instructor in one than in the other, and the natural tendency is to place the most stress on his specialty. This has led to the selection of subjects drawn from literature for composition writing. The pupils then think of composition as something artificial and not at all connected with real life. Where a separate teacher of composition is employed, however, the practical aim of composition can be brought out more fully. The subject-matter is drawn from whatever the students are interested in and are thinking about. On the other hand, the literature instructor is not required to criticize student themes, but may be doing wider reading in the field of literature and literary criticism, and is thus able to bring to his classes a genuine love for literature—a love of art for art's sake.

Inasmuch as the aims of the two departments of English are so widely divergent, the separation of the teaching of composition from the teaching of literature is only logical, and the provision of separate teachers is simply a further recognition of the fact that the aims are different. This system is not presented, however, as a cure-all for every difficulty of the English teacher. The plan is not practical for the small high school employing but one teacher of English, or perhaps having the English taught by an instructor in other subjects. But where two or more teachers of English are employed, the plan can be tried with good results. One objection that may be urged is that all the work falls to the composition teacher and all the pleasure to the instructor in literature. But when the composition teacher sees in the teaching of his subject an opportunity to discover what his students are interested in and are thinking about, the so-called drudgery of theme reading is removed, and he realizes that the pleasure of teaching English is not all in literature.

J. ROY STRUBLE

CHARLES CITY, IOWA.

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#### THE PLAY PRODUCER'S NOTEBOOK

PLAY: *Strongheart*. TYPE: Comedy with tragic element. AUTHOR: William C. DeMille.

PUBLISHER: Samuel French, 28 West Thirty-eighth Street, New York.

PRICE: \$0.50. ROYALTY: \$25.

CHARACTERS: 15 male, 5 female, additional characters needed for Act II.